



Caribbean Breeze

By Victor López (ASCAP)

INSTRUMENTATION

- 1 Conductor
- 10 Flute
- 2 Oboe
- 10 B $\flat$ Clarinet
- 2 B $\flat$ Bass Clarinet
- 6 E $\flat$ Alto Saxophone
- 4 B $\flat$ Tenor Saxophone
- 2 E $\flat$ Baritone Saxophone
- 8 B $\flat$ Trumpet
- 4 F Horn
- 6 Trombone/Baritone/Bassoon
- 2 Baritone Treble Clef
(World Part Trombone in B $\flat$ Treble Clef)
- 4 Tuba

- 1 Mallet Percussion
(Xylophone)
- 1 Optional Timpani
(Tune: B $\flat$, E $\flat$)
- 2 Percussion 1
(Snare Drum/Optional Small Tom-Tom,
Bass Drum)
- 2 Percussion 2
(Bongo Drums, Conga Drum)
- 3 Percussion 1-A
(Snare Drum/Optional Small Tom-Tom,
Maracas, Shaker)
- 1 Percussion 1-B
(Bass Drum)
- 2 Percussion 2-A
(Bongo Drums, Claves)
- 1 Percussion 2-B
(Conga Drum)

WORLD PARTS

Available for download from
www.alfred.com/worldparts

- Horn in E $\flat$
- Trombone/Baritone in B $\flat$ Bass Clef
- Tuba in E $\flat$ Bass Clef
- Tuba in E $\flat$ Treble Clef
- Tuba in B $\flat$ Bass Clef
- Tuba in B $\flat$ Treble Clef

NOTES TO THE CONDUCTOR

Written in a moderate cha-cha style, this piece is very easy to teach and learn with its repetitive form. The longest note duration written for the winds is a three-beat note (half note tied to quarter note) and the smallest is a quarter note. The final measure has the cha-cha-cha signature ending, which requires a very limited use of two repeated eighth notes. The timpani solo at measure 25 through beat one of measure 28 has been cued in the low brass for reinforcement; consequently, in the absence of a timpanist, they have a few simple eighth notes to play. Notice that cue notes may be new to very young players and a short explanation may be necessary. Cue notes indicate an important passage being played by other instruments and they are somewhat smaller than the normal-sized notes. In this case, they are for timpani, and therefore, if there are timpani being used, the students with cue notes should merely rest.

Except for the low brass and low woodwinds in measures 7–14 and 29–36, all other winds that share the melody, or part of the melody, will have some notes written with a staccato articulation. If the concept of playing staccato has not been introduced yet, there will be a need to do so before rehearsing this piece. When playing notes with staccato (·) articulations, the player must play the notes short and detached; think of it as giving the written note half of its value. This may be accomplished during the warm-up activity by playing scales, or a single pitch, and alternating legato (smooth and connected) and staccato (short and detached) tonguing for contrast. In addition, placement of the tongue is of the utmost importance; for reed players, it requires a delicate motion of the tip of the tongue lightly stroking just below the tip of the reed; for brass players, the staccato is typically played very lightly. Make certain that students don't stop the notes with the tongue. Encourage students to practice in order to be able to properly play staccato articulation.

Notice that the introduction and measures 37–40 are exactly the same as are measures 7–14 and 29–36.

As most of us know, in Latin music, the rhythm section is extremely important. Percussion 1 and 2 have been written as simple as possible without compromising the cha-cha rhythmic flavor. The snare drum in the percussion 1 part should be played with the snares off. Also, make certain that the loose snares do not produce a snare buzz. If they do, using the tension adjustment, back the snares off until they do not contact the head at all. Note that the rhythmic pattern on beats 1 through 3 should be played lightly and near the edge of the rim; beat 4 is played at the center of the drum head. The bass drum doubles the bass line rhythmic pattern and should be played underneath the bass line and with a dry sound.

Percussion 2 includes the bongo drums and one conga drum. Notice that the bongo drums consist of a pair of opened-bottom drums; the small drum tuned high and the large one tuned low. The player is encouraged to experiment tuning them a third apart at first. The most important aspect of tuning the bongo drums is making sure the head stretches evenly. The conga drum part requires the slap tone (x notes) and open (regular notes) hand technique.

Ultimately, additional players on maracas and shaker may play the snare drum rhythmic pattern and one player on claves may play the top accented notes on the bongo line, which is technically a 3–2 clave pattern.

In order to facilitate the percussionists, their music has been included in traditional percussion 1 and percussion 2 parts, and also separated with only one player's music on the part. They are labeled Percussion 1-A and 1-B, and Percussion 2-A and 2-B, respectively. Please plan to issue either the standard percussion parts or the divided parts, but not both unless the added instruments are incorporated.

Take the ensemble on a musical tour of the Caribbean and let them feel the breeze!



Caribbean Breeze

FULL SCORE
Approx. Duration - 1:30

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Moderate Cha-Cha ♩ = 120

Flute *f*

Oboe *f*

B♭ Clarinet *f*

B♭ Bass Clarinet *f*

E♭ Alto Saxophone *f*

B♭ Tenor Saxophone *f*

E♭ Baritone Saxophone *f*

Moderate Cha-Cha ♩ = 120

B♭ Trumpet *f*

F Horn *f*

Trombone/Baritone/Bassoon *f*

Tuba *f*

Mallet Percussion (Xylophone) *f*

Timpani *mf*

Snare Drum (snare off) *mf*

Bass Drum *mf*

Bongo Drums *mf*

Conga Drum *mf*

high low

slap 1 open 2 3 4

lightly near edge of drum center of head

Tune: B♭, E♭

*To incorporate additional percussionists
see Notes to Conductor.

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Fl. 7 *mf*

Ob.

Cl. *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

Bar. Sax. *mf*

Tpt. 7 *mf*

Hn. *mf*

Tbn./Bar./Bsn. *mf*

Tuba *mf*

Mlt. Perc. *mf*

Timp.

Perc. 1

Perc. 2

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5 6 7 8

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

mf

9 10 11 12

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2